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FOLK-LORE IN LITERATURE. — In "Modern Language Notes" (vol. xvi. pp. 89-105, 130-142) for February and March, 1901, Professor John A. Walz publishes a very interesting article on "The Folk-Lore Elements in Hauptmann's 'Die versunkene Glocke,'" in which he points out to how large an extent this "fairy play" goes back to popular traditions and folk-thought. Among the characters and personages of the play that smack strongly of the folk are : *Die alte Wittichen*, the *Nickelmann*, the *Waldschrat*, *Rautendelein*. The character of the first "is, even in minute details, based upon German folk-lore," Hauptmann having "combined different traditions about the *Buschgrossmutter* or *Buschweibchen*, the *Waldfrau* and the witches." The character of the *Nickelmann* finds its counterpart in the *Wassermann* of popular traditions, even to certain minor details. The *Waldschrat*, "though in the main an antique satyr [Goethe's influence is perceptible here], has an admixture of German blood." The name *Rautendelein* was not invented, as some have thought, by Hauptmann, but occurs, as Professor Walz notes, in the title of *Schön Ulrich und Rautendelein*, the Silesian version of the well-known ballad *Schön Ulrich und Roth-Annchen*, — in her character too, the poet "follows popular tradition even in little details." Taking up act by act and scene by scene, Professor Walz shows the "marked influence of popular poetry upon language and subject-matter." Not only, then, the name of the play itself comes from olden legend, but many of the characters, the scenes in which they appear, the words they speak, etc., are fairly rife with folk-thought. Professor Walz is of opinion that "on the whole, there is no doubt that the poet is far more indebted to German folk-lore than to all the works of literature combined." Of the author's sources of information he tells us : "To get the *milieu* for his sprites, he made a systematic study of folk-lore, German folk-lore in particular. An inexhaustible mine of folk-lore is furnished by the works of the two Grimms, and to these works Hauptmann must have turned first of all, especially to Jacob Grimm's German Mythology and to the *Kindermärchen*. There are other rich storehouses of German folk-lore with which the poet must have familiarized himself. He may of course also have utilized personal recollections of popular tales and traditions heard in Silesia and elsewhere." With such lore he naturally used time and again the poet's license. Hauptmann's great play may thus be looked upon, in large measure, as a draft by the poet on the lore of the folk. It is curious to find Professor Walz expressing the following opinion concerning the appeal of the play to the American public : "One of the main reasons why the play proved almost a failure on the American stage is the fact that to the average American audience fairy-lore in such quantity is unintelligible and bewildering."

USE OF PLANTS BY CHILDREN. — This topic has been touched upon by Mrs. F. D. Bergen in her "Animal and Plant Lore," and by the editor of this Journal in his recent volume on "The Child." A later and more special treatment of the subject is the article on "Die Verwendung der Pflanzen durch die Kinder in Deutschböhmen und Niederösterreich," which appears